

**International Conference on Music and Emotion
Durham University
31st August – 3rd September 2009**

PROGRAMME

Monday 31st August

11.00 – 14.00: Registration

14.00 – 14.15: Welcome

14.15 – 15.15: Opening Address

Patrik Juslin (Uppsala University)

Music and Emotion: Seven Questions, Seven Answers

15.15 – 15.45: Coffee

15.45 – 17.15: Plenary Session

David Huron (Ohio State University)

Laugh 'til you cry: Music-evoked laughter and weeping

Trevor Wishart (Durham University)

Transforming Sounds: Confirming and Confounding Expectations

17.15 – 17.45: Coffee

17.45 – 19.15: Plenary contd.

Derek Matravers (Open University)

A Better Arousal Theory of Expression

Roddy Cowie (Queen's University, Belfast)

Enriching dimensional descriptions to capture the emotional significance of music

19.30: Dinner

21.00: Concert

Music by Eric Lyon, Ben Knapp & Trevor Wishart

Tuesday 1st September

09.30 – 11.00: Parallel Sessions

BODY & SUBJECT	SADNESS & PLEASURE	CROSS-CULTURAL PERSPECTIVES	VISUAL PERCEPTION & CROSS-MODALITY
<p>Joel Krueger (University of Copenhagen)</p> <p><i>Musical Listening as Perceptual Composition: An Enactive Approach</i></p>	<p>Valorie N. Salimpoor¹ (McGill University, Montréal)</p> <p><i>An Investigation of the Psychophysiological, Neurofunctional, and Neurochemical Basis of Pleasurable Emotions in Response to Music</i></p>	<p>Iren Kertesz Wilkinson</p> <p><i>Emotions and Musical Performance amongst the Roma of Hungary</i></p>	<p>Ramona Kaiser (University of Potsdam), Dr. Peter E. Keller (Max Planck Institute for Human and Cognitive Brain Sciences, Leipzig)</p> <p><i>Music's Impact on the Visual Perception of Emotional Dyadic Interactions</i></p>
<p>María José Alcaraz León (Universidad Autónoma de Barcelona)</p> <p><i>Can Music Provide Knowledge about the Self?</i></p>	<p>Meagan Curtis, Jamshed J. Bharucha (Tufts University)</p> <p><i>The Minor 3rd Communicates Sadness in Speech Prosody and Interacts with Pitch Height</i></p>	<p>Nathalie Fernando, Nathalie Gosselin, Isabelle Peretz (University of Montréal)</p> <p><i>How Musical Emotions Expressed by Western Musicians are Perceived by African Pygmies?</i></p>	<p>Ildar Khannanov, Dr. Florida G. Khannanova (Johns Hopkins University, Baltimore)</p> <p><i>Gas-Discharge Visualization of Musical Emotions</i></p>
<p>Martyn Evans (Durham University)</p> <p><i>Music's Concerns – Far More Important than Mere Emotion</i></p>	<p>Patrick G. Hunter, E. Glenn Schellenberg (University of Toronto)</p> <p><i>Misery Loves Company: Liking for Sad-Sounding Music Increases When Listeners are in a Sad Affective State</i></p>	<p>Kate Arnold (SOAS, London)</p> <p><i>Climactic Quarter-Tones: The Maqamat and Emotion in Syrian Arab Music</i></p>	<p>Joydeep Bhattacharya, Elisa Carrus, Nidhya Logeswaran (Goldsmiths, University of London)</p> <p><i>Electrophysiological Correlates of Bimodal Affective Priming by Short Musical Excerpts</i></p>

11.00 – 11.30: Coffee

¹ Additional experimental collaborators: Mitchel Benovoy, Gregory Longo, Kevin Larcher, Alain Dagher, Jeremy Cooperstock, Robert J. Zatorre

11.30 – 13.00: Parallel Sessions

EXPRESSION	INTERACTIONAL DYNAMICS	MUSIC ANALYSIS & FORM	EVALUATING FEATURES
<p>Carl Humphries (University of Bielsko-Biala, Poland)</p> <p><i>Intrinsically Expressive Phenomenon and/or Meaningful Sign? Adorno, Wittgenstein, and the Place of Music in Contemporary Society</i></p>	<p>Eduardo Coutinho, Angelo Cangelosi (University of Plymouth)</p> <p><i>Psycho-Physiological and Computational Investigations of Musical Emotions</i></p>	<p>Kevin O'Regan (Norwich)</p> <p><i>Intentionalizing the Body: Emotional Music, Bodily Production and Formalism</i></p>	<p>Tuomas Eerola (University of Jyväskylä, Finland)</p> <p><i>Common Features of Emotional Music: A Large-Scale Reanalysis of Music and Emotion Studies Using Audio-derived Musical Features</i></p>
<p>Guy Dammann (IMR, London)</p> <p><i>Music, Emotion, and Metaphor</i></p>	<p>Ian O'Keeffe (University of Limerick, Ireland)</p> <p><i>Emotive Musicology: A New Approach? An Interactive System for Capturing Emotive Data in Music</i></p>	<p>Caitlin Snyder (University of Oregon)</p> <p><i>Pattern, Timing, Motion and Emotion: Synthesizing Analytic Approaches</i></p>	<p>Marjolein D. van der Zwaag, Joyce H.D.M. Westerink, Egon L. van den Broek (Phillips Research, The Netherlands)</p> <p><i>How Music Characteristics Modulate Emotions in Listeners</i></p>
<p>Krzysztof Guzczalski (Jagiellonian University, Krakow)</p> <p><i>Emotion in Music as a Quality and as the Expression of a Fictive Subject</i></p>	<p>Alexis Kirke, Eduardo Miranda (University of Plymouth)</p> <p><i>Artificial Social Composition: A Multi-Agent System for Composing Music Performances by Emotional Communication</i></p>	<p>Naomi Waltham-Smith (King's College, London)</p> <p><i>Subtracting Affect From Emotion in Sonata Theory</i></p>	<p>Tuire Kuusi (Sibelius Academy, Finland)</p> <p><i>Emotional Evaluations of Trichords</i></p>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Aaron Ridley (University of Southampton)

Musical Unities

Michael Spitzer (Durham University)

Emotions in Musical Structure

15.45 – 16.15: Coffee

16.30 – 18.00: Plenary Session

Max Paddison (Durham University)

Mimesis and Expression in Music

John Butt (University of Glasgow)

Emotion in the German Lutheran Baroque - an insight into subjective time consciousness?

18.30: Dinner

20.00: Concert

Dunedin Consort, directed by John Butt

Wednesday 2nd September

09.00* – 11.00: Parallel Sessions

*NB: 9.00-11.00	*NB: 9.00-11.00	9.30-11.00	9.30-11.00
SPACE & ECOLOGICAL PERCEPTION	REGULATING MOOD & MEASURING EMOTION	THE EMOTIONAL BRAIN	RHETORIC & PERFORMANCE
Kevin Clifton (Indiana State University) <i>Musical Loops: Eyes Wide Shut ... Ears Wide Open</i>	Annelies van Goethem (Keele University) <i>The Functions of Music for Affect Regulation</i>	–	–
David Megarrity (Queensland University of Technology) <i>Sounds from the Empty City: A Practice-Led Case Study in the Confluence of Music, Narrative, and Emotion</i>	Jonna K. Vuoskoski (University of Jyväskylä, Finland) <i>Inter-Subject Variability in the Evaluation of Emotions in Music: Distinguishing Between the Effects of Mood and Personality</i>	Katie Overy (University of Edinburgh), Istvan Molnar-Szakacs (University of California) <i>If You're Happy and You Know It, Clap Your Hands! Predictable Musical Events and Shared, Affective, Motion Experience (SAME)</i>	Therese de Goede (Conservatorium van Amsterdam) <i>Musical Rhetoric and Performance Practice in Monteverdi's L'Orfeo</i>
Peter Lennox (Derby University) <i>The Emotional Contents of the 'Space' in Spatial Music</i>	Golazin Memar Ardestan, Paul Bretherton, Aleksandar Aksentijevic, Nigel Marschall, Changiz Mohiyeddini (Roehampton University) <i>Emotion Regulation and Physiological Responses to Musical Mood Induction</i>	Melissa Phillips, Ben Saul (City University, London) <i>The Emotional Experience of Music and its Implications for Music Therapy</i>	Jed Wentz (Leiden University, The Netherlands) <i>De Grimarest's Prescription: Better Performance Through Stage Gesture, Rubato and Affect</i>
Nicola Dibben (University of Sheffield) <i>Intimate Environments: Auditory Spatial Perception and the Performance of Emotion in Pop Songs</i>	Sandra Quinn (University of Nottingham), Emma Lazare (University of Stirling), Peter Hancock (University of Stirling), Roger Watt (University of Stirling) <i>Techniques for Assessing the Perception of Emotion in Music</i>	Kari Kallinen, Mikko Salminen Niklas Ravaja (Helsinki School of Economics) <i>The Effects of Pre-Existing Mood on Brain Responses to Listening to Music</i>	Sarah McNulty (University of York) <i>Rhetorical Processes in C.P.E. Bach's Flute and Continuo Sonatas</i>

11.00 – 11.30: Coffee

11.30 – 13.00: Parallel Sessions

MUSICAL EMOTIONS	LACAN & THE MUSICAL EROTIC	EXPECTATION	EXPRESSION & INDUCTION IN PIANO PERFORMANCE
Tom Cochrane (Swiss Center for Affective Sciences, Geneva) <i>Musical Dimensions</i>	Carlo Zuccarini (Brunel University, London) <i>Making (Non)Sense of Opera</i>	David Bashwiner (University of Chicago) <i>The Syntactic and Statistical Parameters Engage Differently with the Affective Apparatus</i>	Manuela M. Marin (Goldsmiths, University of London), Mitchel Benovoy (McGill University, Montréal), Mattson Ogg (McGill University), Stephen McAdams (McGill University) <i>Romantic Piano Music and Induced Emotions in Musicians: Gender Affects Emotional Experience</i>
Eva Istók, Sirke Nieminen, Elvira Brattico, Thomas Jacobsen, Kaisu Krohn, Mira Müller, Mari Tervaniemi (University of Helsinki) <i>Aesthetic Responses to Music: Underlying Concepts and their Development</i>	Kenneth Smith (Durham University) <i>The Lacanian Drive in Twentieth Century Harmony: The Case of Alexander Skryabin</i>	Richard Parncutt, Annemarie Seither-Preisler (University of Graz) <i>Multiple Levels of Implication-Realisation at the Authentic Cadence</i>	Anjali Bhatara, A. K. Tirovolas, & D. J. Levitin (McGill University, Montréal) <i>The Perception of Musical Expressivity in Piano Performance</i>
Marcel Zentner (University of York) <i>Which Emotions in Music Should We Be Looking For?</i>	Stephen Downes (University of Surrey) <i>The Scream as Cry of Horror: Henze's Tristan (1973)</i>	Elisa Negretto (University of Padua) <i>The Influence of Timbre Expectation on the Listener's Emotional Experience</i>	Cristina Capparelli Gerling, Regina A. Teixeira dos Santos, Catarina Domenici (Universidade Federal do Rio Grande do Sul, Brazil) <i>Instrumental Performance Laboratory as a Forum for Fostering Piano Students' Communication of Expressive Qualities in Piano Performance</i>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Antonio Camurri (University of Genoa)
Computational models of entrainment in joint music activity

Ben Knapp (Queen's University, Belfast)
Integral Music Control: The Continuum from Gesture to Emotion

15.45 – 16.15: Coffee

16.30 – 18.00: Plenary Session

Lawrence Zbikowski (University of Chicago)
Music, Emotion, and Iconicity

Nick Zangwill (Durham University)
Music, Emotion Metaphors and Private Language

19.00: Reception

19.30: Conference Dinner

Thursday 3rd September

09.30 – 11.00: Parallel Sessions

MUSIC IN EVERYDAY LIFE	GROOVES & FLOWS	BEETHOVEN & SCHOENBERG
<p>Alexandra Lamont (Keele University)</p> <p><i>University Students' Strong Experience of Music</i></p>	<p>Sarah Sinnamon, Aidan Moran (University College, Dublin)</p> <p><i>Musicians in Flow: How Expert Musicians Prepare for Peak Experience During Performance</i></p>	<p>Barry Cooper (University of Manchester)</p> <p><i>Beethoven's Uses of Silence as a Means of Intensifying or Reconfiguring Emotional Experience</i></p>
<p>Simon Liljeström (Uppsala University), Patrik Juslin (Uppsala University), Daniel Västfjäll (Göteborg University)</p> <p><i>An Experience Sampling Study of Musical Emotions: Prevalence of Specific Emotions Varies with Situation</i></p>	<p>Maria Witek, Nicola Dibben (University of Sheffield)</p> <p><i>An Exploratory Study of Physiological and Emotional Responses to Groove-Based Music</i></p>	<p>Hidetoshi Fukuchi (Wanda L. Bass School of Music, Oklahoma)</p> <p><i>Musikalische Gedanke and Emotional Content in Schoenberg's Film Music: Begleitungsmusik zu einer Lichtspielszene, Op.34</i></p>
<p>Suvi Saarikallio, Sirke Nieminen, Elvira Brattico (University of Jyväskylä, Finland)</p> <p><i>Relations between Affective Responses and Affective Use of Music</i></p>	<p>–</p>	<p>Darla Crispin (RCM and Orpheus Institute)</p> <p><i>Schoenberg agonistes: A Practice-Based Exploration of Encoded Suffering in Keyboard Works of Arnold Schoenberg</i></p>

11.00 – 11.30: Coffee

11.30 – 13.00: Parallel Sessions

HEALTH & THERAPY	CONTAGION, EMPATHY, & PERFORMANCE GESTURE	CULTURE, HISTORY, EVOLUTION	VIOLENCE
<p>Jane Davidson (University of Western Australia)</p> <p><i>Investigating the Emotional Effects of Music as an Intervention in the Wellbeing of Older People</i></p>	<p>Jin Hyun Kim (University of Ghent), Uwe Seifert (University of Cologne)</p> <p><i>Towards a Theory of Aesthetic Empathy: A New Approach to Studying Musical Expressiveness</i></p>	<p>Shzr Ee Tan (Royal Holloway, University of London)</p> <p><i>Showmen, Automatons or Passive-Aggressive? Emotive Performances in Chinese Pianists</i></p>	<p>Maria Birbili (University of Chicago)</p> <p><i>Music and Numbness: The Depiction of Post-Traumatic Stress-Syndrome in French grand opéra</i></p>
<p>Maria Sandgren (Stockholm University)</p> <p><i>A Conceptualization of the Singing Cure: Who Feels Better and Why?</i></p>	<p>Javier Jaimovich, Niall Coghlan, R. Benjamin Knapp (Queens University, Belfast)</p> <p><i>Feeling Music: A Quantitative Examination of Contagion Between Performer and Audience</i></p>	<p>Hsiao-Hsuan Lin</p> <p><i>The Role of Instinct in the Artistic Property of Rameau's Corps Sonore and the Expression of Music</i></p>	<p>Rebecca Möllemann, Ingwill Morlandsto (Georg-August-Universität Göttingen)</p> <p><i>Music, emotion and the incitement to violence in conflicts</i></p>
<p>Rachel Darnley-Smith (Durham University)</p> <p><i>Musical Outpourings? Music and Emotion in Therapy</i></p>	<p>Uri Golomb (Cambridge University)</p> <p><i>The Emblem of Order or the Impassioned Rhetorician: Emotional Expression in Bach Reception and Performance</i></p>	<p>Bennett Zon (Durham University)</p> <p><i>Music, Emotion and the Influence of Recapitulation</i></p>	<p>Jennifer Sinnamon (Dublin Institute of Technology)</p> <p><i>Music, Emotion and Palestinian Martyrdom</i></p>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Jenefer Robinson (University of Cincinnati)

Emotional Responses to Music: What are they? How do they work? And are they relevant to aesthetic appreciation?

Robert Hatten (Indiana University)

Aesthetically Warranted Emotion and Composed Expressive Trajectories in Music

15.45 – 16.45: Closing Address

John Sloboda (Royal Holloway, University of London)

Music in everyday life: the role of the emotions

16.45: Departure